

UNIVERSITY OF TORONTO FACULTY OF MUSIC
OPERA DIVISION

PATIENCE

by
SIR ARTHUR SULLIVAN
and
W.S. GILBERT

MAR. 6, 7, 13, 14

8 P.M.

MacMillan Theatre

1981

EDWARD JOHNSON BUILDING

THE OPERA DIVISION

presents

PATIENCE
OR BUNTHORNE'S BRIDE

Music By

ARTHUR SEYMOUR SULLIVAN

Book By

WILLIAM SCHWENCK GILBERT

CONDUCTOR

James Craig (March 6, 13)
Michael Evans (March 7, 14)

DIRECTOR

Michael Albano

DESIGNER

Elsie Sawchuk

LIGHTING DESIGNER

Fred Perruzza

ASSISTANT CONDUCTOR

John Greer

CAST

March 6, 13

March 7, 14

PATIENCE (a Dairy Maid)

Frances Ginzer

Joanne Kolomyjec

REGINALD BUNTHORNE (a Fleshly Poet) Timothy Cruickshank

Daniel Neff

ARCHIBALD GROSVENOR (an Idyllic Poet) James McLean*

Richard March

THE LADY JANE

Laetitia Snethen

Lilian Kilianski

*Graduate

COLONEL CALVERLEY

Gregory Cross Ronald Haney

LIEUT. THE DUKE OF DUNSTABLE

Michael Smith Mark Mangus

MAJOR MURGATROYD

Thomas Goerz Kenneth Baker

THE LADY ANGELA

Tania Parrish Donna Hurst

THE LADY ELLA

Laurie Bassett Lynn West

THE LADY SAPHIR

Mary-Jo Masterson Janet Smith

MR. BUNTHORNE'S SOLICITOR

James Wells

RAPTUROUS MAIDENS: Kristine Anderson, Martha Collins, Susan Fenton,
Barbara Fris, Carolynne Godin, Carolyn Hart,
Brenda Holloway, Mary Nachtrab, Dianne Parke,
Theresa Lee Ryan, Debra Selig, Margot Sim,
Jane Smiley, Lisa Sullivan, Heather Suttie,
Tina Torlone, Anne Yardley

DRAGOON GUARDS: Robert Anderson, Dennis Bender, Norman Brown,
David Budgell, Ed Franko, Bernie Jackson,
David Jellicoe, David Johnston, James Leatch,
Lawrence Lebarge, Colin McEnery, John McKeown,
Philip Price, Blaine Sharpe, Patrick Timney,
Leonard Whiting

The action takes place in the late 19th century outside Castle Bunthorne

There will be one fifteen minute intermission

PATIENCE, OR BUNTHORNE'S BRIDE

On 10 October, 1881 Richard D'Oyly Carte opened his spanking new Savoy Theatre on a piece of land lying between the Strand and Victoria Embankment (it was called the Savoy because the land was once in the precinct of the Savoy Palace, at one time the home of John of Gaunt). It was the first theatre to be lighted completely by electricity and was for many years the finest in London. Carte had built it to house the works of his two partners, W. S. Gilbert and Arthur Sullivan - indeed until the end of the century it was to be their Bayreuth (the company still owns the theatre but the opera company usually plays its London season in Sadler's Wells). The main reason for Carte's undertaking was that the old Opéra Comique Theatre was now too small, and the audiences were growing. The work that opened the Savoy was Patience, or Bunthorne's Bride which had been playing at the Opéra Comique since 23 April. Because of the brighter electric light new costumes had to be made and the scenery repainted.

Patience was the fifth comic opera written and composed by Gilbert and Sullivan for Carte's management and in many ways it was a coming-of-age: the construction is tighter, the hands are more secure and the occasional lapses into imitating continental models, especially French opéra-bouffe, have disappeared. Sullivan was the leading composer in Britain at the time in all forms of music, oratorio (so dear to the Victorian English bourgeoisie), symphony, songs (both "art" and commercial), incidental music, overtures, anthems and hymns. Gilbert was a successful popular dramatist and the author of humorous verse. Their collaborations were becoming, as Gilbert was to say later, as much an English institution as Westminster Abbey. Patience had a run in London of 408 performances, as well as long ones in New York and Australia.

Patience is a social commentary, aimed mainly at affectation. There were many social changes taking place in England in the 1870s and 80s: the drab stuffiness of house furnishing and decoration was beginning to be replaced by brighter colours and less ponderous design, mainly through the efforts of William Morris, poet, mediaevalist, socialist and designer (his wallpapers are still available, printed from the original hand-carved blocks, from Sanderson's); there were the paintings of Whistler; the poetry of Swinburne; and, as far as Patience is concerned, the most important, the Oxford aesthetic movement. This last was getting out of hand, led by Oscar Wilde, then not the fabulously successful dramatist he was to become later, but a poet and wit - "(Sir Henry) Irving's legs are distinctly precious, but his left leg is a poem!" - who affected knee-breeches and buckled shoes and preached about beauty. His followers, without even half his originality, would waft themselves from one fashionable drawing-room to another, draping themselves around the furniture in lank poses, carrying a lily (the Pre-Raphaelite symbol of purity), and keeping a death-like silence and looking like death warmed over. Soon Punch got into the act - George du Maurier created the elegant and cadaverous Jellaby Postlethwaite ("Is he a young lady in one cartoon?")

Gilbert's original idea was to expand one of his "Bab Ballads", The Rival Curates, into a libretto, capitalizing on the attraction that the "pale young curate" held for the young ladies of the parish, a phenomenon that still holds today. He had doubts, however, about the wisdom of aiming his shaft at the clergy and he had no problem in converting his yarn into the rivalry of two aesthetic poets, Reginald Bunthorne and Archibald Grosvenor (whether by accident or design Gilbert chose names that are metrically identical to Algernon Swinburne). Bunthorne, "a Fleshly Poet", is not modelled on anyone in particular. His traditional costume and general appearance suggest a composite - Whistler's eyeglass and hair style, Oscar Wilde's breeches and mannerisms, and Walter Crane's velvet coat (Crane was an artist, illustrator and designer, influenced by the Pre-Raphaelites, an associate of William Morris; he exhibited his pictures at the Grosvenor Gallery - Gilbert's lines are apt: "A greenery-gallery Grosvenor Gallery,/Foot-in-the-grave young man!"). Archibald Grosvenor is a complete contrast. He is younger, 19 or 20 if we are to believe the Patience-Lady Angela duet, he is certainly physically more attractive than Bunthorne, but there is yet the aura of the aesthete about him in both dress and manner. Against these aesthetes and their languorous female adorers are set the unaffected and pragmatic Patience and the officers of the 35th Dragoon Guards, "fleshly men of full habit", says Saphir.

Sullivan's music abounds with felicitous ideas. The overture is economically built on three tunes from the opera (except for Patience, Iolanthe and The Yeomen of the Guard, Sullivan did not bother to compose overtures, preferring to leave the job to an underling because he was reluctant to waste his time casting pearls before an audience that talked when nothing was being sung or acted.) The magical motif (later associated with the words "Ah misery") played by the solo horn leads into a doleful passage that raises the curtain on the equally doleful twenty lovesick maidens. It is a neat theatrical trick that the authors keep the mood and colours subdued throughout the opening scenes so that we are jolted by the sudden blaze of powerful masculinity of the entrance of the Dragoon officers - a real coup de théâtre. There are other joys in abundance: the clever contrapuntal combination of the languorous ladies singing "In a doleful train" and the puzzled and irate Dragoons bellowing "Now is not this ridiculous?"; Bunthorne's melodramatic soliloquy that follows; the duet between Patience and Lady Angela, already alluded to, where Sullivan brilliantly solves the problem Gilbert set him of placing the emphasis on different words each time the phrase "He was a little boy" appears, the "ye olde Englyshe" style of Patience's and Grosvenor's duet, so completely consonant with the latter's costume; the wonderfully organised first act finale, starting as it does with a curious modal pseudo-Grecian procession and ending with utter chaos; Lady Jane lamenting over her fast-fading beauties while accompanying herself on the cello (Beethoven's Ninth gone amok); and so on. The whole piece is a compendium of what the Victorians, taking their lead from Punch, would have called Happy Thoughts.

ORCHESTRA

VIOLIN I

Marc Destrubé (Concert Master)
Angelo Calcafuoco
Norman Hathaway
Suzanne Bégin
Douglas Brierley
Yoshiko Sasaki
Allyson Lyne
Mika Hiroshima
Janie Kim
Toni Stanick

VIOLIN II

Mark Wells*
Marie Bérard
Roderick MacDonald
Hiroko Kagawa
Carol Jenkins
Robert Bruyn
Luigi Baccin
Carol Fraser

VIOLA

Catherine Jillings*
Mary Carol Nugent
David Wadley
Linda Umbrico
Tracy Poizner
Catherine Whelan

VIOLONCELLO

Derek Gomez*
Jon Ingham
Paul Widner
Stephen Buck
Margot Marlatt
Tricia Balmer

* Principal

Orchestra Manager - James Jamieson

DOUBLE BASS

David Longenecker*
James Vivian
David Sinclair
Tracy Mortimore
Stephen McClellan

FLUTE

Anne-Marie Kopp*
Louise Hanly (piccolo)

OBOE

Hamish Gordon

CLARINET

Joseph Orlowski*
Tricia Baldwin

BASSOON

James Jamieson

HORN

Derek Conrod*
Rita Arendz

TRUMPET AND CORNET

Daniel Warren*
Robert Venables

TROMBONE

Leon Racine*
Kathryn MacIntosh

TIMPANI

Kenneth Erskine

PERCUSSION

Mark Duggan

HARP

Gianetta Baril

OPERA DIVISION

CO-ORDINATOR, Constance Fisher
ADMINISTRATIVE ASSISTANT, Freda Chayka

MUSIC DIRECTOR James Craig

MUSIC STAFF George Brough, Michael Evans, John Greer, Stephen Ralls

STAGE DIRECTORS Michael Albano, Constance Fisher

TECHNICAL STAFF

Technical Director Fred Perruzza

Assistant to the Technical Director Dave Macdonell

Master Carpenter B. Dave Hillis

Scenic Artist Edward Kotanen

Assisted by Grace Nakatsu

Properties Frank Galle

Lighting Board Operator Graham Likeness

WARDROBE STAFF

Wardrobe Supervisor Diane McCann

Cutter Elizabeth LeMoine

Seamstresses Sue Bryson, Ana Coutinho

ADDITIONAL COSTUMES MADE AND SUPPLIED BY COSTUME HOUSE

Make-up Supervisor Jack Medhurst

Make-up Assistants Jeanne Armstrong, Joanne Maley,
Leslie Whittaker, Barry Hammond

Hairdressing and Wigs Martha Gleeson

PRODUCTION STAFF

Stage Manager Deborah Osbourne*

Assistant Stage Manager James McCuaig

* By permission of Canadian Actors' Equity Association

ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, Canadian Opera Women's Committee, Canadian Opera Junior Women's Committee, The Rotary Club of Toronto (Armour Heights), Canadian Opera Guild (Peel Branch), Canadian Opera Guild (Oakville Branch), Toronto Musicians' Association, Tricia Bentley, Warren Hughes, Professor Doreen Hall, Professor Patricia Shand, Rafe Macpherson, Frances Ayre, James Carnrite.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Robert Falck, Acting Dean

NEXT OPERA EVENT:

Opera Excerpts, May 21, 23, 26, 28, 30, 1981.
8:00 p.m., MacMillan Theatre.

Unreserved tickets available from the Box Office from 5:00 p.m. on the evening of each performance. Tickets are \$2.00 each.

NEXT EVENTS:

Electronic Music Series, March 8, 1981, 3:00 p.m., Walter Hall.
University Singers, March 11, 1981, 8:30 p.m., Hart House.
Thursday Afternoon Series, Chamber Music by Student Performers,
March 12, 1981, 2:10 p.m., Walter Hall.
Great Singers Series - Lois Marshall - March 15, 1981, 8:00 p.m.,
MacMillan Theatre.